

Greeland

Windenmere'

Jan 11. 1891

Dear Miss Mason

Excuse my noting a difficulty that occurred to me just after leaving you; - a rather awkward difficulty, I think, in the arrangement of the drawing lessons in the Parents' Review.

On March 1 - will appear Lesson I. The Pupils will have a fortnight to do it; then I shall have a few days to collect all the drawings - wait perhaps for stragglers (for some never come up to time) write criticisms - send to you - you to printer by April 1. Then on May 1 the Pupils will see, at least, the remarks, criticisms & advice on work they finished and forwarded six weeks before.

Meanwhile they will have been doing lesson II, unhelped by any

subject for March published
subject for May sent to printer

drawings sent in

subject for April published
no notice of drawings sent in

Criticisms for March } sent to printer
subject for May } sent to printer

2nd drawings sent in -
no help yet from teacher

at last, remarks on first drawings
published

subject for May published

criticism for April } sent to printer
subject for June } sent to printer

and so on; and the subject set in
December will not be criticised till Feb. 1892

March
18th
- say 20th
as latest date

April
1st
20th

May
1st

advice or teaching. I too shall
have to let Lesson II. without seeing
their work. Please see opposite
and ad infinitum there will be
a complicated overlapping of subjects.
They will be receiving criticisms on
work which is 2 months old - and
forgetting it consequently they will get
very little good of the remarks. It
is useless to say to a young person,-
progressing in study, and feeling
that every month makes him a
better man, - to say "Two months
ago you did this, they were wrong."
You have no hold on him - you
are talking to him about somebody
else, who perhaps had his name
but was a rather younger and more
foolish person than he is now! But
it so? and if so, what can
we do? The system of correspondence
between reader & magazine writer
works very well in weekly papers,
but I hardly grasp the manner

of its working in a monthly.

No doubt you have some plan which will work with the French German. I am afraid that, if I am to do the pupils justice, I sh^d have to write separate criticisms: and that means about two hours attention to each. I don't want to feel obliged to drift into that labour - nominally unnecessary, but really compulsory, morally unavoidable - just as it is with the stone reading pupils & to whom I am supposed to give a quarter of a page of writing out. But they always get about two pages! I don't mind it in some cases, but it is not business: and I don't want to take up more of that kind of thing.

Please don't misunderstand me: - if the arrangement won't work neatly, it will give me the extra trouble of writing separate criticisms, - that is what I mean.

Yours faithfully
W. J. Glengowd

1291 CMC 121

Highhead
Windsorshire

Jan 19. 1891

Dear Miss Mason I think I have solved the problem! we want to do more than examine the pupils - we want to teach them: and your admirable suggestion, though it goes far, does not provide for as much teaching as I should like to give. I want to let all the pupils read a general lecture on the work of the class, as soon after sending-in as possible, from which, without individual shame or exultation, they may gather the reasons why their marks are not a maximum - nor a minimum.

After getting all the drawings sent in, I can mark them

(the marks might be 0 to 10 : so that 100 is maximum for year, and 60 qualifies for certificate) They could write a couple of pages of foolscap on the whole set - singling out especial names only when there is something exemplary to praise: and talking like - say the dean of extenuables used to do when he lectured on one Latin prose, or the usual Extenuable lectures at class on the weekly papers.

This lecture to be enclosed with the drawings in a portfolio, and sent to all the pupils in rotation, or in an ordinary sketching club, with stringent rules about reading or at once, &c.

If more than 20 or 24 join, the cost to be broken up into groups - each group containing

some of the best drawings & some of the worst - and of course a copy of the lecture. That will ensure everybody's getting his work back with criticism & marks within 3 or 4 weeks - much sooner than if he had to wait for the review. It will ensure everybody's getting complete criticism for his money - real teaching. It will give everybody the experience of everybody else, and the interest of seeing a monthly portfolio - which I know is a great interest - and gets the whole family interested in one member's work. That will be more efficient than the usual sketching club, because the subject will be set and discussed - or a lesson, and

criticised as such : not in the
sloppy, desultory way of ordinary
clubs.

When the portfolio has gone
it's round it will be returned
to me - & I will distribute the
drawings.

The lessons published in the
Review will therefore be only
part of the work, and people
who don't join the class won't
get the criticism.

If you think this will do,
I shall be happy to write a
Prospectus - sketching the plan
I aim of the project. I think it
is the best yet devised: the
Oxford plan leaves the student
isolated & gives the teacher too much
todd; the Sketching' clubs teach
nothing.

Yours sincerely
Collingwood

Glebehead
Windenmore
Jan 2nd 1891

Dear Miss Mason,

I send you this post the subjoined to you for winter. The first paper is sketched but I can't finish it until I have worked off my book, which will be done in a day or two. It is going to be a very nice paper, but I won't send you any pleasure out of my book before it is baked, for fear you think it is going to be indigestible! Early next week, - sugar'd over with the choicest crystallised Ruskinism, - you shall receive it, all hot, from your faithful
W. J. Ellingwood.

X

"The Fesole Club Papers"; Lessons on Painting in Water-colours; based on Prof. Ruskin's later teaching as given in 'The Laws of a Fesole'; the handbook prepared for his Oxford drawing-school, to supersede his "Elements of Drawing":

Arrangements have been made for this course with Mr. W. J. Ellingwood, M.A., Oxford University Extension Lecturer; formerly secretary to Mr. Ruskin; author of various works on art, and editor of Mr. Ruskin's forthcoming "Poems". As a portrait and landscape painter Mr. Ellingwood contributes frequently to the Royal Academy and other ~~principal~~ exhibitions.

Each paper will discuss some principle of Art, illustrated by a subject chosen so as to be varied in interest from month to month, and accessible to the practical student, for whose help full directions will be given as to method and treatment. Drawings may be sent to the teacher, who will mark them with a view to awarding certificates, and write a general criticism on the work of the month. In order that isolated students may have the stimulus and advantage of class-teaching, a selection of the drawings, with the paper of criticism, will be sent round in a portfolio to all contributors, or members of "The Fesole Club".

COPY.

Gillhead
Windermere.
Jan. 22nd, 1891.

Dear Miss Mason,

I send by this post the subjoined to your printer. The first paper is sketched but I can't finish it until I have worked off my book, which will be done in a day or two. It is going to be a very nice paper, but I won't send you any plums out of my bun before it is baked, for fear you think it is going to be indigestible! Early next week, - sugared over with the choicest crystallised Ruskinisms - you shall receive it, all hot from yours faithfully,

(Signed)

W. G. Collingwood.

X.

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Freehead
Windermere

March 28. (85)

Dear Miss Mason

I have already
written to Mr. Baskerville & Miss
Ralph, & others.

Mr. Denton of Jarrow has
sent a drawing which I have
not yet received.

I am so glad you are going
to tell them to send everything
straight to me. It will be
much simpler.

I have 31 names now, and
14 guineas have been paid:

of which you have one. Thank
you for the receipt. When I
have got in the bulk of the fees

I shall be very glad to write
you a cheque which you can
put into the P.O. bank, or
whatever you will. After the
first start-off we might

settle a/cs quarterly, to save
the perpetual reopening of books
about little sums. Or if
you like, I could send you every
third guinea received, at once.
I do not want to keep the
money of the P.R. in my hands
longer than I can help.

We did not settle about
people joining at odd times. Would
you like to make an arrangement
of this kind? — "Any member
joining after the beginning of the year
can (if he wishes) ^{send up} the drawings
for past months of that year.
Members joining after August to
pay half a guinea as subscriber
for half a year. But in all
cases the ^{membership} ticket expires with
February: (and the new ticket
begins with a new course in
March" — if the lessons are continued)
This sentence in brackets need not

be included. But in case of stoppage of the P.R. or
Fisde Club it is desirable to have a definite term
to all engagement: all subscriptions to end
simultaneously, and then start fair.

I shall be happy to write 6 p.m. a month for
10 months. The off months would, I suppose, be
August & February. I can set a general holiday
subject for August: & a special prize subject for
February; & get a London artist to judge. The result
might be announced in March number, if the
drawings are called in about the middle of the month
& no time lost in judging. That might give a little
extra interest to the first number of the new year &
encourage renewal of subscribers. "Am I not Machiavel?"

Yours faithfully
W. G. Mawson